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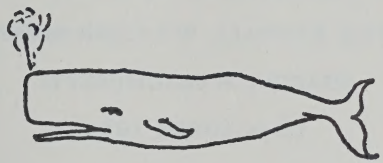

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KENDALL WHALING MUSEUM
Sharon, Massachusetts
1982

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CONTENTS

Acknowledgments	4
Memorial, by Philip C. F. Smith	5
Introduction	7
M. V. Brewington Bibliography	13
Catalogue of the Brewington Press	27
M. V. Brewington Chronology	33

ACKNOWLEDGMENTS

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MEMORIAL

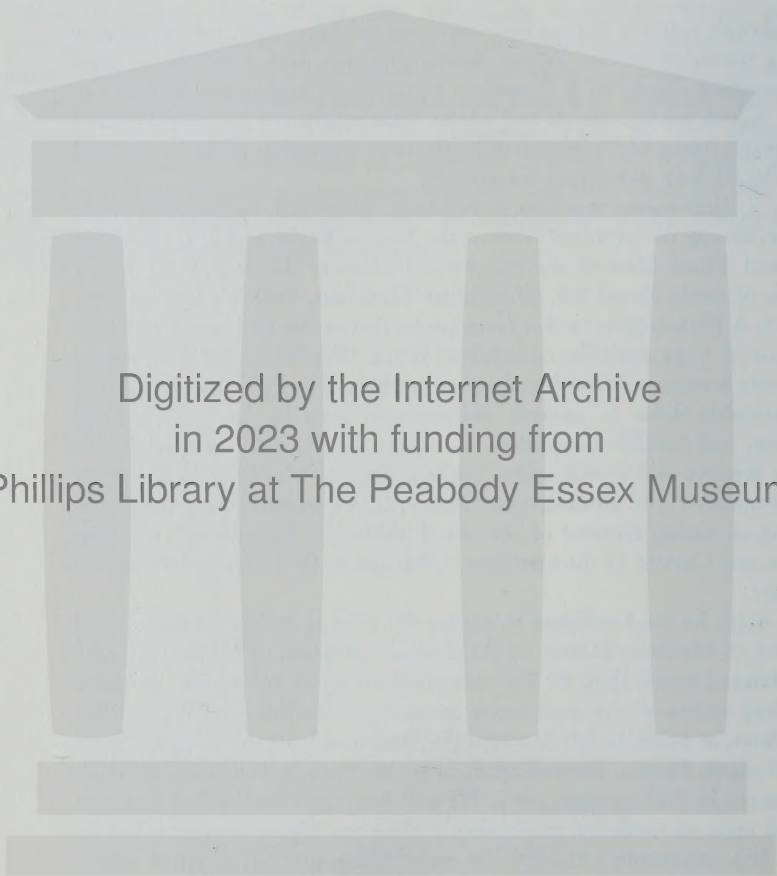
THE following memorial is reprinted here through the courtesy of its author, Philip C. F. Smith, Curator, Philadelphia Maritime Museum; and *The American Neptune*, in the pages of which it was published in January 1975 (Volume 35, Number 1):

Although obituary notices have been rare in these pages, we cannot now omit a tribute to Marion Vernon Brewington who died, after twenty years of increasing illness, on 8 December 1974. As an author and historian of great repute, his knowledge and advice were sought out by people around the world. Many of his numerous books were pioneering works in the field that should long perpetuate his memory.

M. V. Brewington was born at Salisbury, Maryland, on 23 June 1902. There, among the bays and inlets of the Eastern Shore, and at sea as Cabin Boy and Third Mate of the four-masted schooner *Albert F. Paul* or as a tender of cattle aboard S.S. *Manchester Merchant*, his life's interest crystalized. A Philadelphia banker from graduation at the University of Pennsylvania in 1925 until the outbreak of World War II, he had in his spare moments become a devoted student of maritime history—one possessed of an insatiable drive to unearth undiscovered facts by hard work, deep digging, and sensible scholarship. In 1942, he was commissioned in the Naval Reserve and served under Captain Dudley W. Knox in the Navy Department's Naval Records and Library. The post-war years found him serving as Acting Curator of the Naval Historical Foundation in Washington and Curator of the maritime collections at the Maryland Historical Society.

In 1956, he came to Salem to assume the posts of Assistant Director and Curator of Maritime History at the Peabody Museum of Salem, where he also devoted much time to *The American Neptune* (of which he was a founder) as one of the most active members of its Editorial Board. Ten years later, in 1966, he left to accept the Directorship of the Kendall Whaling Museum, Sharon, Massachusetts, at which place he continued until his retirement in mid-summer 1974. He and his wife Dorothy had just embarked upon an extensive cataloguing project for Mystic Seaport when he died. His uncommonly fruitful life nevertheless goes on by virtue of the intangible legacies of knowledge and rigid disciplines which he imparted to many—the undersigned included.

PHILIP C. F. SMITH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INTRODUCTION

DURING a long and distinguished career in maritime history and curation, Marion Brewington produced a body of scholarly literature no less than remarkable for its quality and diversity. Having come to the field from the banking community in pursuit of a lifelong interest in the sea and seafaring, his scholarship was rooted as much in the practical realities of the business world as in the romance of his home territory on the Chesapeake and youthful service at sea. After taking his degree in economics at the University of Pennsylvania in 1925, and while employed in a large Philadelphia bank, he began on his own the quiet investigation of historical subjects that would ultimately bring him to the forefront of the American museum profession. Some of his first works were published in *The Mariner*, a quarterly journal of the Ship Model Societies of Rhode Island and New York; he shared its pages with another young maritime scholar, Howard I. Chapelle. Later efforts appeared in *The American Neptune*, of which Brewington was among the founders and editorial advisors. His expertise in maritime history—a field then only sparsely populated—led to wartime and postwar appointments as librarian and cataloguer of historical records for the Navy, and eventually to his distinguished service as maritime curator of the Maryland Historical Society, Assistant Director and Curator of Maritime History at the Peabody Museum of Salem, Director of the Kendall Whaling Museum, Senior Research Associate at Mystic Seaport Museum, and trustee or overseer of several other maritime institutions, notably the Bath [now Maine] Maritime Museum, the Chesapeake Bay Maritime Museum at St. Michael's, and the Naval Historical Foundation.

From his first informal association with *The Mariner* in 1930 to the time of his death in 1974, Brewington was ever the prolific scholar and active editorial advisor. The subjects which came under his able scrutiny ranged from shipboard technology to naval history and gunnery, from the interpretation of historical documents and photographs to comprehensive treatments of the decorative and fine arts. As he went along, he developed a connoisseurship by virtue of which he was able to provide invaluable assistance to several fledgling museums in the organization, documentation and exhibition of their maritime holdings, and which resulted in the landmark Brewington catalogues of the Peabody and Kendall collections. Most of his published works are milestones at least; some remain, for the time being, definitive; others, perhaps especially the museum catalogues, have set the standard for all subsequent versions, revisions, and emendations. Most have come to be regarded as basic necessities in any well-equipped maritime library. And though it be principally American in conception and scope, his work is held in equally high esteem in Europe and Britain, where his name is as well known as that of any American maritime historian.

Perhaps most significantly, working at a time and in an atmosphere in which there were relatively few worthy colleagues, almost no firm or reliable precedents, and far less general interest in things maritime than is the case today, Brewington

and a handful of other, similar-minded entrepreneurs virtually created and perpetuated the field of detailed maritime research in America. They forged the sea-lanes through heretofore uncharted waters, and by their actions and writings—and occasional mistakes—attuned the subsequent generation to the methods and sensibilities of their adoptive endeavor. Brewington's efforts were almost always those of a pioneer, plotting the charts and setting the harbor markings by which the rest of us have steered our courses.

Any body of scholarly work draws criticism; Marion Brewington's was no exception. To work at the very frontier of historical inquiry, as he so often did, entails certain risk. The alternatives are usually either to tackle the work at hand and risk a few errors and omissions along the way, or to sit idly by and leave the work to other hands. Brewington seldom took the safe and easy path. He is more to be admired for his courage in undertaking new areas of research, despite the attendant hazards, than to be admonished for his occasional failures at omniscience. Brewington himself would be among the first to admit that subsequent treatments of the subjects he investigated, and subsequent editions of his museum catalogues, should be improvements over his originals; for any scholarly endeavor which does not represent progress over its precursors is itself a failure. It is testimony to the quality and utility of Brewington's work that it has in so few instances been supplanted, and in so many has contributed significantly to the work of other scholars. Even were most of his pioneering work eventually superseded, as much of it must inevitably be, the Brewington originals are likely to stand as enduring classics, the model for any progeny and the standard by which any successor is measured.

Not entirely apart from his scholarly activities, Brewington was also an able and enthusiastic printer whose private press, in its several successive forms, was a medium of both scholarly and aesthetic expression. A life of books and the printed word led naturally, for so inquisitive and far-ranging an intellect, to an abiding interest in the materials and intrinsic appeal of print itself. Once having acquired a press and fonts of Caslon type, he was wont both to reprint (in the traditional manner) broadsides and curios of maritime interest, and to publish bits and pieces of his own composition, tastefully set in the formalistic, neoclassical style of eighteenth-century printer William Caslon.

In one or two instances, these Brewington originals formed the basis for full-scale books, brought out in the usual manner by regular publishers some years later. But he was essentially a skilled hobbyist, whose presswork was an esoteric pursuit of after-hours, intended perhaps to disengage his mind and spirit from other projects, and certainly to produce gifts and mementos for interested friends and colleagues. Nevertheless, while he may have taken up printing in a lighthearted and even whimsical vein, it was neither frivolous nor trivial; its connection with his serious scholarly research was direct and his skill and dedication undeniable. Brewington sent samples of his printing to The Anthoensen Press of Portland, Maine, asking for their professional evaluation and advice. In response, Warren F. Skillings wrote (in an undated

letter now in Mrs. Brewington's possession), "I see nothing of any consequence to take issue with. In fact the only thing I would change is to perhaps have the grain of the paper the other way—i.e., with the chain marks going on the vertical and to have the decks on the right rather than on the left. But these are minor points and undoubtedly examples can be found where it was done in the old days.... You should feel rightly proud of your presswork and composition. So we put you down with an A." The name of Brewington's first private press, "Dorothy's Discovery," which he founded at Cambridge, Maryland in 1952, is self-explanatory. His "Priceless Pearl Press" of Salem and Sharon, Massachusetts, he named for a vintage Pearl press—one of several eventually bequeathed to Mystic Seaport Museum.

In the process of research and authorship, Brewington's career also evolved into a most fortunate collaboration with his wife, Dorothy. Begun as the kind of clerical and secretarial assistantship which so many wives provide for their scholarly husbands, their collaboration blossomed into a mutuality of effort and purpose which has enabled Mrs. Brewington to continue after Marion's death the work they had begun together, and to emerge a competent art historian in her own right. The first fruits of this legacy have been the years of advice and consultation Mrs. Brewington has provided to Mystic Seaport Museum as her husband's successor as Senior Research Associate in the Curatorial Department. More recently, she assisted with the revised edition of *Marine Paintings and Drawings in the Peabody Museum*, issued in 1981, and has become involved in the expansion and revision of the Kendall Whaling Museum catalogues of paintings and prints. Earlier this year, Mystic Seaport published her comprehensive catalogue, *Marine Paintings and Drawings in Mystic Seaport Museum*, a project begun almost a decade ago, concurrent with Mr. Brewington's retirement from the Kendall Whaling Museum. A dictionary of marine painters, under Dorothy E. R. Brewington's authorship, is presently in the final stages of preparation and is to be issued jointly in 1983 by the Peabody and Mystic Seaport.

In the hierarchy of maritime scholar-curators, Marion Brewington stands among the dozen or so individuals who are held in special esteem as the founders and pioneers of the American maritime museum establishment. Most of these few represent a generation of dedicated, self-trained historians who bridge the gap between the amateur antiquarians of an earlier era (who gave birth to many of the museums and collections themselves), and the newer breed of professionally trained curators who inhabit the maritime field today. For the most part, these stalwarts, lured in their middle years by an unaccountable fascination with sea-things, emerged on the scene from wholly different walks of life, to devote their careers and considerable energies to the investigation and propagation of interest in maritime subjects. Viewing the maritime field afresh, and much of maritime history for the first time, it was they who shaped, refined, and added immeasurably to the body of knowledge and insight which we treasure today as an inheritance.

It therefore seems fitting, on the occasion of the dedication of the Brewington Gallery at the Kendall Whaling Museum, on 16 October 1982, that the museum

should betoken its debt to its first Director through the publication of a comprehensive Bibliography; for it is almost certainly through the works listed herein that Marion Brewington would most like to be remembered, and in which the value of his life will be perpetuated for many years to come.

Stuart M. Frank, *Director*
Kendall Whaling Museum

25 August 1982

M. V. BREWINGTON:

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(W. W. Norton, 1940), in *The American Neptune*, 1:1 (January 1941), 94–95.

106. *American Figureheads and Their Carvers*, by Pauline A. Pinckney (W. W. Norton, 1940), in *The American Neptune*, 1:2 (April 1941), 178–181.

107. *The Last Raft*, by J. D. Tonkin (Telegraph Press, 1940), in *The American Neptune*, 1:4 (October 1941), 402–403.

108. *Martha's Vineyard: A Camera Impression*, by Samuel Chamberlain (Hastings House, 1941), in *The American Neptune*, 1:4 (October 1941), 403–404.

109. *A Guide to Key West*, by the Writers' Program, Works Progress Administration (Hastings House, 1941), in *The American Neptune*, 1:4 (October 1941), 403–404.

110. *Baltimore on the Chesapeake*, by Hamilton Owens (Doubleday Doran, 1941), in *The American Neptune*, 2:1 (January 1942), 89–90.

111. *Ports of Piscataqua*, by William G. Saltonstall (Harvard University Press, 1941), in *The American Neptune*, 2:1 (January 1942), 91.

112. *The American Maritime Industries and Public Policy*, by John G. B. Hutchins (Harvard University Press, 1941), in *The American Neptune*, 2:3 (July 1942), 260–261.

113. *New England's Fishing Industry*, by Edward A. Ackerman (University of Chicago Press, 1941), in *The American Neptune*, 2:3 (July 1942), 261.

114. *Early Naval Documents Related to the United States Wars with the Barbary Powers*, Vol. 3, by D. W. Knox (U.S. Government Printing Office, 1941), in *The American Neptune*, 2:4 (October 1942), 341.

115. *The Keelboat Age on Western Waters*, by Leland D. Baldwin (University of Pittsburgh Press, 1941), in *The American Neptune*, 2:4 (October 1942), 343–344.

116. *House of Hancock, 1724–75*, by W. T. Baxter (Harvard University Press, 1945), in *The American Neptune*, 5:3 (July 1945), 249.
Not attributed to M.V.B. in text.

117. *The First Americans in North Africa*, by Louis B. Wright and Julia H. MacLeod (Princeton University Press, 1945), in *The American Neptune*, 5:4 (October 1945), 329–330.
Not attributed to M.V.B. in text.

118. *Water Transport Origins and Early Evolution*, by James Hornell (Cambridge University Press, 1946), in *The American Neptune*, 8:1 (January 1948), 72.
Not attributed to M.V.B. in text.

119. *Baltimore in World Trade, 1729–1947*, by W. H. Hunter, Jr. (Peale Museum, 1947), in *The American Neptune*, 9:1 (January 1949), 78.
Not attributed to M.V.B. in text.

120. *The Shipwright's Trade*, by Sir Westcott Abell (Cambridge University Press, 1948), in *The American Neptune*, 9:3 (July 1949), 232.
Not attributed to M.V.B. in text.

121. *Captain Dauntless: The Story of Nicholas Biddle of the Continental Navy*, by William Bell Clark (Louisiana State University Press, 1949), in *The American Neptune*, 9:4 (October 1949), 303–304.
Not attributed to M.V.B. in text.

122. *Virginia Gazette Index, 1736–80*, by Lester J. Cappon and Stella F. Duff (Institute of Early American History and Culture, 1950), in *The American Neptune*, 11:3 (July 1951), 229–230.
Not attributed to M.V.B. in text.

123. *First View of the Battle of Patapsco Neck* [colored engraving on copper], and *View of the Bombardment of Fort McHenry* [colored aquatint], in *The American Neptune*, 11:3 (July 1951), 234.

124. *Ben Franklin's Privateers: A Naval Epic of the American Revolution*, by William Bell Clark (Louisiana State University Press, 1956), in *The Pennsylvania Magazine of History and Biography*, 80:3 (July 1956), 381–382.

125. *Picture History of the U.S. Navy*, by Theodore Roscoe and Fred Freeman (Charles Scribners' Sons, 1956), in *Maryland Historical Magazine*, 51:3 (September 1956), 259–260.

126. *Instruments of Navigation*, by H. O. Hill and E. W. Paget-Tomlinson (National Maritime Museum, Greenwich, 1958), in *The American Neptune*, 19:2 (April 1959), 146–147.

127. *Van de Velde Drawings*, by M. S. Robinson (Cambridge University Press, 1958), in *The American Neptune*, 19:2 (April 1959), 146–147.

128. *Concise Catalog of Oil Paintings*, [anonymous] (National Maritime Museum, Greenwich, 1958), in *The American Neptune*, 19:2 (April 1959), 146–147.

129. *Ships' Plans: A Select List from the Collection of the National Maritime Museum*, by A. H. Waite and A. L. Tucker (National Maritime Museum, 1959), in *The American Neptune*, 19:4 (October 1959), 309–310.
Not attributed to M.V.B. in text.

130. *Returns of Whaling Vessels Sailing from American Ports: A Continuation of Alexander Starbuck's "History of the American Whale Fishery" 1876–1928*, by Reginald B. Hegarty (Old Dartmouth Historical Society and Whaling Museum, 1959), in *The American Neptune*, 20:1 (January 1960), 71.

131. *John Paul Jones: A Sailor's Biography*, by Samuel Eliot Morison, in *New England Quarterly*, 33:1 (March 1960), 92–93.

132. *Dictionary of American Naval Fighting Ships*, Vol. 1 (U.S. Navy Department, Government Printing Office, 1960), in *The American Neptune*, 20:2 (April 1960), 147–148.

133. *Captains to the Northward*, by William James Morgan (Barre Gazette, 1959), in *The American Neptune*, 20:2 (April 1960), 148–149.

134. *The Congress Founds the Navy*, by Marshall Smelser (Notre Dame University Press, 1959), in *The American Neptune*, 20:2 (April 1960), 149.

135. *Instrumentos Nauticos en el Museo Naval*, by Salvador Garcia Franco (Instituto Historico de Marina, Madrid, 1959), in *The American Neptune*, 20:3 (July 1960), 225.

136. *The Art of Navigation in Elizabethan and Early Stuart Times*, by David W. Waters (Yale University Press, 1958), in *The American Neptune*, 20:4 (October 1960), 274.

137. *The Ship: An Illustrated History*, by Björn Landström (Doubleday, 1961), in the Baltimore *Sun* (3 December 1961).
See item No. 140.

138. *Greyhounds of the Sea*, by Carl C. Cutler (U.S. Naval Institute, 1961), in *The American Neptune*, 22:1 (January 1962), 73–74.

139. *Queens of the Western Ocean*, by Carl C. Cutler (U.S. Naval Institute, 1961), in *The American Neptune*, 22:1 (January 1962), 73–74.

140. *The Ship: An Illustrated History*, by Björn Landström (Doubleday, 1961), in *The American Neptune*, 22:2 (April 1962), 148–149.
See item No. 137.

141. *4 steps to longitude: Bicentenary Exhibition, 19th January to 30th September, 1962*, [anonymous] (National Maritime Museum, Greenwich, 1962), in *The American Neptune*, 22:2 (April 1962), 151–152.

142. *Forty-four Ship Portraits at the Penobscot Marine Museum* [anonymous] (Penobscot Marine Museum, 1963), in *The American Neptune*, 23:4 (October 1963), 289–290.

143. *The Maritime Commerce of Colonial Philadelphia*, by Arthur L. Jensen (State Historical Society of Wisconsin, 1963), in *The American Neptune*, 23:4 (October 1963), 290.

144. *Dictionary of American Naval Fighting Ships*, Vol. 2 (U.S. Navy Department, Government Printing Office, 1963), in *The American Neptune*, 24:2 (April 1964), 149.

145. *Early American Scientific Instruments and Their Makers*, by Silvio A. Bedini (U.S. National Museum, 1964), in *The American Neptune*, 25:1 (January 1965), 71–72.

146. *A History of Nautical Astronomy*, by Charles H. Cotter (American Elsevier Publishing Co., 1968), in *The American Neptune*, 29:1 (January 1969), 71–72.

147. *Scrimshaw and Scrimshanders: Whales and Whalemen*, by E. Norman Flayderman (N. Flayderman & Co., 1972), in *The Log of Mystic Seaport*, 24:3 (Fall 1972), 99.

Editorial Contributions

148. (Editor), *Early Naval Documents Related to the United States Wars with the Barbary Powers*, Vol. 6, by D. W. Knox (Washington, D.C.: U.S. Government Printing Office, 1944).

149. (Editor), *Rules for the Regulation of the Navy of the United Colonies of North-America; Established for Preserving Their Rights and Defending Their Liberties, and for Encouraging all Those who Feel for their Country, to enter into its Service in That way in which They can be most Useful* [Philadelphia, 1775], Joseph Strauss, ed. (Washington, D.C.: Naval Historical Foundation, 1944).

150. (Editor), *Early Naval Documents Related to the United States Wars with the Barbary Powers*, Vol. 7, by D. W. Knox (Washington, D.C.: U.S. Government Printing Office, 1945).

151. (Compiler), *Early Naval Documents Related to the United States Wars with the Barbary Powers: Personnel and Ships' Data*, Part 2 (Washington, D.C.: U.S. Government Printing Office, 1945).

152. (Photo Editor), *New England and the Sea*, by Robert G. Albion, William A. Baker, and Benjamin W. Labaree (Middletown, CT: Wesleyan University Press, 1972).

Miscellaneous

153. *Baycraft Labels at Dorothy's Discovery* (Cambridge, MD: The Dorothy's Discovery Press, 1952).

A series of 6 labels plus 2pp. text describing types of Chesapeake Bay watercraft and carved work, published in wraps; see Catalogue item No. 2.

154. *Chesapeake Bay Sailing Craft* [monograph] (Baltimore: Maryland Historical Society and Chesapeake Bay Maritime Museum, 1956), 15pp.

155. *The Kendall Whaling Museum* [brochure] (Sharon, MA: The Kendall Whaling Museum, 1957).

See Catalogue item No. 5.

155a. Revised edition, printed by The Anthoensen Press, 1962.

5000cc.

155b. Second revised edition, 1972.

1500cc.

155c. Third revised edition, 1974.

2000cc.

156. "List of Baltimore Shipping, Compiled by M. V. Brewington," (unpublished typescript, dated 22 April 1956).

A compilation from daily news items, arrival lists, and carpenters' certificates, covering Baltimore shipping during 1844–1860. The typescript is arranged chronologically but includes an alphabetical index of vessels, probably prepared by M.V.B. Currently in the maritime manuscripts collection of the Maryland Historical Society, it is part of their "Brewington Compendium," and is bound together with:

157. "Memorandum Copies: Index of Carpenters' Certificates on File in Record Room of Baltimore Customs House 1790–1831," with an introduction by M. V. Brewington, 2 books (unpublished typescript, dated February 1957).

Typescript prepared from a microfilm of a carbon copy made by the Works Progress Administration in the 1930s; the copywork presumably was supervised by M.V.B.

158. Calendar Series (Salem: Naumkeag Trust Co., ca. 1957–1963).

M.V.B. selected artwork and provided editorial guidance for this popular calendar series of ships' portraits. Known titles include:

158a. "The Bark *Emily Wilder*," 1957.

158b. "The Whaler *Reaper* of Salem," 1958.

158c. "The Ship *Mount Vernon* of Salem," 1959.

158f. "Flags of Salem Merchants, 1840," 1962.

158g. "Brig *Ohio*," 1963.

159. Pictorial Supplements (Salem: *The American Neptune*, 1959–1962, 1964, 1966).

Although not so attributed, M.V.B. is elsewhere credited as editor of several "Pictorial Supplements"—the first use of illustrations in the *Neptune*; these appeared first as unpaginated plates in succeeding issues of a given volume, and were afterwards bound together as offprints, each edition containing 32 plates and a small amount of text.

159a. *Pictorial Supplement I* [American clipper ships] (Salem, 1959).

159b. *Pictorial Supplement II* [Antoine Roux sketch books] (Salem, 1960).

159c. *Pictorial Supplement III* [blockade runners] (Salem, 1961).

M.V.B.'s participation in preparing this supplement is not confirmed.

159d. *Pictorial Supplement IV* [whaling] (Salem, 1962).

159e. *Pictorial Supplement VI: The Francis Lee Higginson Collection of Steamships* (Salem, 1964).

M.V.B. was apparently not involved in preparing *Pictorial Supplements V* and *VII*.

159f. *Pictorial Supplement VIII: American and Canadian Fishing Schooners*, with A. M. Barnes (Salem, 1966).

Authorship attributed to Barnes; manuscript bibliographies of M.V.B.'s published works place this item under his editorship.

160. *Why Do Men Hunt Whales?* [museum handout] (no imprint, n.d., ca. 1968).

Original text by M.V.B.; see Catalogue item No. 21.

161. *A Brief History of Whaling* [handout] (Sharon, MA: The Kendall Whaling Museum, 1971).

162. *A Bayman's Speller* [broadside] (no imprint, n.d.).

A suggested standard orthography for maritime terminology of the Chesapeake Bay region; see Catalogue item No. 3.

163. *To Find the Time of High Water* [broadside] ("Printed by M. Brewington at his Tide Observatory on Town Point, near Cambridge in Maryland," n.d.).

An original note by M.V.B., printed on his own press; see Catalogue item No. 4.

164. *Some Pre-Revolutionary Merchant Vessels* [research note] (no imprint, n.d.).

Reproductions, with notes, of 6 cuts, some by Paul Revere, used to advertise vessels for sale, charter, or freight in the pages of *The Salem Gazette and Newbury and Marblehead Advertiser*, ca. 1775; see Catalogue item No. 16.

CATALOGUE

The Catalogue has been made as complete as Mrs. Brewington's archive and the collections of several museums will allow. Items are listed chronologically by year, and alphabetically within each year; undated items appear at the end of each section. Unless otherwise noted, all items were set in Brewington's customary Caslon typeface (of which he had roman and italic fonts in several sizes), and are printed on one side of one sheet in one color. Measurements are in inches (horizontal, followed by vertical) and are approximate. Unless otherwise indicated, measurements refer to the finished product, rather than to the size of the imprint or the proof sheet. Imprint size is indicated where it is a principal point of differentiation between forms of the same text, or where finished versions were printed in two or more different sizes. See item No. 35 for an inventory of typefaces, sizes and printer's flowers.

The Dorothy's Discovery Press
Near Cambridge in Maryland
1952–1956

1. *The Dorothy's Discovery Press.*

Two notices of the establishment of the Press, issued separately and also together, enclosed in indigo covers with printed label, *viz:*

1a. *Friends Please to Notice*

Notice of the establishment of the Press, "the Proprietor . . . having lately equipped himself with some of the best of Mr. William Caslon's Type and Flowers," 4¾ x 5 inches, n.d.

1b. *Mr. Brewington*

Notice of a "Repository for Chesapeake Bay Maritime Curiosities" at the Printer's home. The copy is attributed to Charles Wilson Peale, and the typography to *The Pennsylvania Packet,* 1787. The FIRST FORM (imprint width 3$\frac{13}{16}$ inches) has a dotted printer's flower separating the text from the notes; the SECOND FORM (imprint width 3⅞ inches) has a double-line flower separating the text from the notes. Each is 6¾ x 6 inches finished size, n.d. (1952).

2. *Baycraft Labels at Dorothy's Discovery.*

Series of 6 "labels" for traditional Chesapeake Bay small craft, with text by M.V.B. and illustrations engraved from drawings by Louis Feuchter; plus 2 sheets of explanatory text by M.V.B., entitled, "Baycraft Labels at Dorothy's Discovery" and "Bay Carved Work"; 8 sheets total, each 6 x 8 inches, enclosed in indigo cover with printed label, n.d. (1952). (See Bibliography items No. 153 and No. 154.)

2a. *Baycraft Labels at Dorothy's Discovery.*

2b. *Bay Carved Work.*

2c. *The Log Canoe.*

2d. *The Bugeye.*

2e. *The Sloop.*

2f. *The Schooner.*

2g. *The Pungy.*

2h. *The Skipjack.*

3. *A Bayman's Speller.*

Guide to the orthography of Chesapeake Bay maritime terminology. Broadside, text by M.V.B., 6 x 9 inches, schooner flowers, n.d. (See Bibliography item No. 162.)

4. *To Find the Time of High Water.*

Instruction sheet, broadside, text by M.V.B., 6 x 8¾ inches, "printed by M. Brewington in his Tide Observatory on Town Point, near Cambridge in Maryland," n.d. (See Bibliography item No. 163.)

At the Sign of the Priceless Pearl
Salem, Massachusetts
1956–1966

5. *The Kendall Whaling Museum.*

Guide, printed as 2-fold brochure, 11¼ x 8½ inches, printed both sides, folded to 3¾ x 8½ inches; text by M.V.B., with cut of sperm whale and border flowers, n.d. (It is assumed that M.V.B. printed the first of several versions of this in 1957 in his capacity as consultant to the Kendall museum while still assistant director of the Peabody. Subsequent editions were revised by M.V.B. and printed by The Anthoensen Press, who in 1962 replicated the whale cut when Brewington's original could not be found. A second [baleen] whale cut was added to at least one Anthoensen version of the Guide; each succeeding edition entailed substantial changes in the text. Sharon, 1957.) (See Bibliography item No. 155.)

6. *Remarkable Rencountre . . .*

". . . with a Reverend Punster; viz., the famous M . . . . B . . . , Concerning the Great Fish in the Harbour on Friday." Broadside, 6¼ x 9¼ inches, with whale cut. A hoax, not here attributed, but see item No. 7, below; "written by Richard Holman, who also did the cut of the whale"; false foxing and staining; 5 copies printed, n.d. (1959).

7. *Notes on a Very Rare Broadside, by Francis Baron Lothrop, Esqr.*

Pertains to item No. 6 (*q.v.*); "Remarkable Rencountre / with a Reverend Punster; viz., the famous M[ather] B[yles], Concerning the Great Fish . . . etc.," here attributed to Paul Revere (circa 1768), and explaining the hoax. Imprint size 4 x 4¾ inches, Salem, 1959.

8. *Lines Before Lunch, by A. P. H.*

Verse, 4 leaves, 4¾ x 4¼ inches, sewn into indigo covers. "Printed on a toy four by six Curtiss & Mitchell Press / Made Boston, 1885 / M.V.B." Salem, 1962.

9. *An Account of the Light House at the entrance of Boston Harbour, by Thomas Knox, Light Keeper and Branch Pilot.*

Five leaves, 4pp. + notes (1p) + plate (1p), 5½ x 8 inches, sewn into indigo covers 6 x 8½ inches. "Boston: *Massachusetts Magazine*, 1789 & Salem: by M.B. at the Priceless Pearl, 1964."

10. *An Elegy on the Death of William Kidd . . . 1701.*

Broadside, 5¾ x 13¾ inches, "London, Printed; and sold by A. Baldwin in Warwick-Lane. Salem, Re-Printed by M.B. at the Priceless Pearl, 1964."

11. *O God, Direct us how to Steer . . .*

Prayer, from "Captain Briggs Thomas: Log of the ship Roxanna, New York to Saint Helena,

1830." Broadside, 5¾ x 6½ inches, with 3 ship flowers. "Salem: Printed by M.B. at the Priceless Pearl. MCMXLIV." (*sic*), (1964). (See item No. 23, below.)

12. *A Dose for the Tories.*

Broadside in verse, 6⅞ x 12⅜ inches, "Ireland Printed; America Re-Printed, in the Year MDCCLXXV / Salem: by M.B. at the Priceless Pearl in the Year MCMLXV." Salem, 1965.

13. *Tea Destroyed by Indians.*

Broadside in verse, 6⅞ x 12⅜ inches, with ship flower, "Boston: Printed 1773. Salem: Reprinted by M.B. at the Sign of the Priceless Pearl, 1965."

14. *Alphabet for Little Masters and Misses.*

14a. FIRST FORM: Broadside, 6½ x 10½ inches, "Printed: America, 1775 and in Salem by M.B., 1966."

14b. SECOND FORM: As above, same text and attribution, except printed in 2 colors, 6½ x 10 inches.

15. *A Short and Brief Account of the Shipwreck of Cap. Joshua Winslow, (in Lat. 35, 30, m. N. 23 July 1778).*

Verse, 6 leaves, 4½ x 5¾ inches, sewn. "Printed: Boston (?), 1788. Reprinted: Salem, by M.B. at the Sign of the Priceless Pearl, 1966."

16. *Some Pre-Revolutionary Merchant Vessels.*

M.V.B.'s note on printer Ezekiel Russell's and Paul Revere's advertising cuts of merchant vessels in *The Salem Gazette and Newbury and Marblehead Advertiser*, 1775, with the 6 cuts illustrated; text by M.V.B., 15¼ x 6½ inches, n.d. (Salem). (See Bibliography item No. 164.)

The Priceless Pearl Press
Sharon, Massachusetts
1966–1974

17. [*Kendall Whaling Museum* Labels.]

Labels for museum exhibits of tools, scrimshaw, whale products, etc., prepared in a 3 x 1½ inch format, text by M.V.B. (M.V.B. apparently began printing these soon after assuming the directorship of the museum in 1966. In 1968 he requested that Anthoensen Press make up slugs [pre-set lines of type] for portions of these labels, to save the time and effort of doing it each time by hand. In 1970 he received Anthoensen's bid of $650 for 10 each of the remaining 176 labels, but decided to finish the job himself.) Sharon, 1967–1970.

18. *Full Fadom Five.*

"... Memorials in the Seamen's Bethel / New Bedford." Booklet of inscriptions: "On the walls of the Bethel in New Bedford, there are twenty-four memorial tablets to the whalemen and ... others who have been lost or buried at sea. Twelve have been printed here exactly as the mason cut them; the others will follow as time and type will allow." 8 leaves, 16pp., sewn into indigo covers, 4¼ x 6 inches, "Printed at the Priceless Pearl by M.B. / Sharon, Massachusetts, 1968." (See item No. 19, below.)

19. *Thy Father Lies ...*

Sequel to *Full Fadom Five* (*q.v.*, item No. 18, above), numbers 13–24, 8 leaves, 16pp., sewn into indigo covers, 4 x 6 inches, "Printed at the Priceless Pearl by M.B., Sharon, Massachusetts, 1968."

20. *To Noah Webster, Esquire from B. Franklin, printer.*

"An exercise in 18th century composition by M.V.B.," 11⅜ x 8¾ inches, folded to 5¾ x 8¾ inches, printed 2 colors on 2 sides, "printed by M.B. at the Priceless Pearl, Sharon,

Mass. 1968." (That the Printer signs the text M.V.B. and the typography M.B. indicates that the exercise was one in literary as well as typographic composition.)

21. *Why Do Men Hunt Whales?*

Broadside information sheet, possibly intended as a Kendall Whaling Museum handout, 7 x 9 inches, no attribution, n.d. (but after 1968). (See Bibliography item No. 160.)

22. [*Life of Eld. Jabez Cottle / from the original manuscript / Written by himself.*]

Not found. Mrs. Brewington recalls this as an original whaling journal written in verse, which M.V.B. printed at Sharon. From correspondence in the Kendall Whaling Museum archive, it is apparent that this was derived from a broadside of 1822 which was republished in its entirety with William G. McLoughlin's, "The Life of Elder Jabez Cottle (1747–1820): A Spiritual Autobiography in Verse," in the *New England Quarterly*, 38:3, Sept. 1965, 375*ff*. Cottle, a native of Martha's Vineyard, shipped on a sperm whaling voyage at age 15, an episode recounted in the early portion of his poem; in later life he was a farmer in Vermont. Brewington asked The Anthoensen Press to send a back-issue copy of the Sept. 1965 *N.E.Q.*, which he had apparently not seen before, and received it in early 1969; he may have printed the poem, or a portion of it, not long thereafter. A copy of the original printed version is in the Harris Collection at Brown University, where Prof. McLoughlin found it for his article, and where M.V.B. may have consulted it.

23. *O God, Direct us how to Steer . . .*

Prayer; reset version of No. 11, above (*q.v.*); 6 x 8 inches, "Sharon, printed by M.B. 1971."

24. *Ballad of the Alarmed Skipper.*

Nantucket poem, attributed to James T. Fields (1849) and published under [M.V.B.'s] heading, *Ye Olde Originale Folklore Mill*, with notes and bibliography, printed 2 colors, 2 sides, 9⅝ x 8 inches, to be folded to $4\frac{13}{16}$ x 8 inches, "Printed by M.B. at the Priceless Pearl, Sharon, Ma., MCMLXXI." (1971).

25. *John Josselyn, Gent's Remarks Upon the unguinous Oyls of America.*

Broadside on "Soile or Sea Calf" and "Sperma Ceti" oils and "Ambergreece," 8⅝ x 11¼ inches, "London: Printed for G. Widdowes at the Green Dragon in St. Pauls Church-yard, 1672; Sharon, Reprinted for M.B. at the Priceless Pearl, 1972."

26. *Kamtschatka Whaling, by S. Krascheninicoff & G. W. Stellar, Translated by James Grieve, M. D.*

Booklet, 8pp., 5⅜ x 7½ inches, stapled, with blue wrappers (of a special paper obtained in Hong Kong), labeled with the title; "Printed: Gloucester, 1764; reprinted: Sharon, by M.B. at the Priceless Pearl. 1972."

27. *Whales of Japan.*

Not found. Noted in a letter from Warren F. Skillings of The Anthoensen Press, dated 2 March 1972, thanking M.V.B. for having sent a copy of this "latest" work. According to Mrs. Brewington, it was printed much like item No. 26 (*q.v.*), with red wrappers also obtained in Hong Kong. (1972).

28. *A two Years Journal in New York; And part of its Territories in America, by Charles Wooley (Cantab).*

Two pages on whales only, apparently an excerpt from the text cited in the title; 1 sheet, 12⅞ x 8 inches, folded to $6\frac{7}{16}$ x 8 inches, printed 2 sides; "London, Printed for John Wyat at the Rose in St Paul's Church-Yard; and Eden Traccy, at the three Bibles on London-Bridge. MDCCI. & by M.B. Sharon. 1974."

29. *Whaling in Greenland, by M. Hans Egede, Missionary there for twenty five years.*

Broadside, 8 x 13⅝ inches, ". . . translated from the Danish. Printed for C. Hitch in Pater-

noster Row; S. Austen in Newgate-Street; and J. Jackson near St Jame's (*sic*) Gate in London MDCCXLV and in Sharon MCMLXXIV." (1974).

30. *Rules for the better Ordering of Vessels meeting at Sea.*

Broadside in verse, 7½ x 10½ inches, with printer's flowers of schooners and steam-vessels, "printed by M.B. at Sharon, Massachusetts," n.d.

Miscellaneous Broadsides and Specimen Sheets

31. *Directions for sailing in and out of Boston Bay, from Cape Cod or Cape Ann to Boston Light House . . .* [by] *Thomas Knox.*

Broadside, 6 x 8⅜ inches, n.d. (See item No. 9, above.)

32. *Do n't Foul the Case.*

32a. Inscription, finished size 7 x 5 inches, printed 2 colors, n.d. (Possibly a proof sheet for item No. 32b, below.)

32b. Specimen sheet, finished size 7 x 5 inches, with selected upper- and lower-case Caslon letters in 5 sizes, n.d.

33. *Instructions to the Boys of the Marine Society.*

Broadside, 7 x 12¼ inches, "printed for Mr. Jonas Hathaway, London Marine Society," but not otherwise attributed, n.d. (Found among M.V.B.'s presswork, to which it is similar in typeface, format and proportion; however, the ink and paper have not been found elsewhere incorporated in M.V.B.'s work, and the piece is not signed.)

34. [Ship's Officer Specimen.]

Device of eighteenth-century ship's officer with sextant, source unknown. Imprint size 1 x ½ inches, on 3¼ x 4⅜-inch card stock, n.d. (Found among M.V.B.'s presswork, but not found incorporated into any other verified M.V.B. printing.)

35. *A Specimen Of Types Owned By M. Brewington.*

Specimen sheet of Caslon type and printer's flowers, printed in 3 panels, each 4½ x 5¼ inches, arranged horizontally on a sheet 18 x 8$\frac{11}{16}$ inches, n.d. Roman alphabets in 36, 24, 18, 14, 12, and 10 point sizes; italic alphabets in 18, 14, and 12 point sizes; plus numerals, punctuation and footnote devices; phases-of-the-moon devices; flowers of decorative borders; ship flowers (schooner, steamboat, auxiliary steamer). (M.V.B. was a great admirer of William Caslon, and owned several versions of that printer's famed First Specimen of 1734. "M. Brewington" was the way he attributed his presswork at "Dorothy's Discovery" in Cambridge, Maryland; most "Priceless Pearl" presswork was signed "M.B." This specimen must have been his own First, done in Cambridge at about the time the Press was established, circa 1952.)

36. [Specimen Sheet.]

Specimen sheet of Caslon type and printer's flowers, imprint size 4 x 6¾ inches, on a sheet for framing 6 x 9 inches, n.d. Roman and italic alphabets and numerals as above (item No. 35), phases-of-the-moon devices, ship flowers, no border flowers. (Printed at about the same time as item No. 35, but not ascribed or attributed.)

37. *36 Point Roman.*

Specimen sheet, imprint size 3¼ x 4¼ inches, 2 colors, n.d. (Probably done in conjunction with item No. 32a, above.)

Greetings, Invitations and Personal Imprints

38. *The Answer . . . M. V. B. to Pat.*

Humorous verse by M.V.B., 8 x 5⅞ inches, folded to 4 x 2⅞ inches, printed 2 colors, n.d.

39. [Christmas Cards.]

39a. With device of Bacchus and grape arbor, 9¼ x 5 inches, folded to 4⅞ x 5 inches, printed 2 sides, n.d.

39b. Greetings printed inside an unattributed commercial card blank with full-color print of primitive nativity scene; 7½ x 4¾ inches, folded to 3¾ x 4¾ inches, n.d.

40. *. . . Cordially invites you to tea at the Kendall Whaling Museum.*

RSVP invitation blank, imprint size 5 x 4 inches (with space at top for handwritten names of hosts), Sharon, n.d.

41. *Dorothy's Tavern, Salem.*

Mock early-American bill blank for meals, lodging, beverages and livery, with tavern device, 4 x 7½ inches, Salem, n.d.

42. *The Gentlemen of the Peabody-Ritz Club.*

Invitation to dinner at the Kendall Whaling Museum, 1 December 1966 (shortly after M.V.B. became director), with names of members, including: Ernest [Dodge], Chad [Smith], Francis [Lothrop], etc. 11 x 8½ inches, folded to 5½ x 8½ inches, printed 2 sides, Sharon, 1966.

43. *Greetings from / Dorothy & Marion Brewington.*

With device of cherub playing lyre, 5½ x 7¼ inches, folded to 5½ x 3⅝ inches, printed 2 sides, n.d.

44. *M. V. B. / Is Reading Here.*

Bookmark, 2½ x 5¾ inches, on indigo cover stock, n.d.

45. *Piscib. Monstro. / De pugna Balenae contra Orcam.*

". . . with Greasy Luck for / All the years ahead / From us both / Dot & Marion / August the Third," with cut from a 16th-century print of fanciful baleen whale being attacked by orcas; 7⅞ x 3 inches, folded to $3\frac{9}{16}$ x 3 inches, printed 2 sides (Sharon?), n.d.

46. *Salem Marine Society.*

Invitation blank, 5 x 2⅜ inches, n.d. (Salem, circa 1960).

47. [Stationery.]

Personal letterheads and envelopes of M.V.B., with and without his name; several forms found for "235 Moose Hill Pkwy, Sharon, Mass. 02067," in various sizes and colors; none found for Cambridge or Salem.

48. *With the Regards of the Compilers.*

With device of pen, scissors and scroll, 2⅞ x 6 inches, n.d. (Found among M.V.B.'s press-work in Mrs. Brewington's collection. Museum records indicate that The Anthoensen Press provided such "compliments" and "regards" notices with most of the books they printed for the Kendall and Peabody museums. M.V.B. may have used these for smaller projects.)

49. *With the Regards of the Printer.*

With device of Franklin-type lever press, imprint size 1¾ x 2 inches, n.d. (M.V.B.'s press-work was neither sold nor otherwise commercially distributed, but was given to such colleagues and friends as the Printer supposed might derive pleasure from them.)

CHRONOLOGY

1902	Born at Salisbury, Maryland, 23 June.
	Attends Gilman Country Day School, Baltimore, Maryland.
	Attends Tome School, Port Deposit, Maryland.
1919–25	After graduation from the Tome School and during summers while attending the University of Pennsylvania, ships out to sea:
	Cabin Boy and Third Mate in schooner *Albert F. Paul*, coastwise between Philadelphia and Savannah, Georgia.
	Cattle-tender and seaman, S.S. *Manchester Merchant* on at least one voyage between Philadelphia and England.
1925	Awarded B.S. in Economics by the University of Pennsylvania.
1925–42	Employed at the Franklin Trust Company of Philadelphia (now the First Pennsylvania Bank & Trust Company).
1930	First maritime journal publication, "A Bibliography of American Works on Ship Building and Rigging," appears in *The Mariner*, Volume 4, July.
1931	Marries Dorothy E. Riddel, at Elkton, Maryland, 14 February.
1932	First publication in collaboration with Dorothy E. R. Brewington, "Some Notes on the Boats of Noman's Land," appears in *The Mariner*, Volume 6, July.
1932–36	Serves as Assistant Editor of *The Mariner*, the quarterly journal of the Ship Model Society of Rhode Island and the Ship Model Society of New York.
1937	First book, *Chesapeake Bay Log Canoes*, published by the Mariners' Museum, Newport News, Virginia.
1939–40	Meetings held with Walter Muir Whitehill and others at the Brewington home in 1939 and at Salem in 1940 lead to the founding of *The American Neptune* at the Peabody Museum. Brewington remains on the editorial board for the rest of his life thereafter.
1941	*Chesapeake Bay Bugeyes* published by the Mariners' Museum.
1942–47	Serves in the Office of Naval Intelligence and as Librarian of historical records for the Navy in Washington, D.C.; and as Acting Curator, U.S. Navy Department Records.
1947	Retires from Naval Reserve with rank of Lieutenant Commander; moves to Town Point, near Cambridge, Maryland.

1952 "The Dorothy's Discovery Press" founded at Cambridge, Maryland.

1953 *Chesapeake Bay: A Pictorial Maritime History* published by the Cornell Maritime Press.

1954–56 Curator, Marine Collection, Maryland Historical Society; serves on the Advisory Committee, 1956–66.

1956 Donates his Chesapeake Bay collection of builders' models, decorative ship carvings and shipbuilding tools to the Maryland Historical Society.

The Marion V. Brewington Chesapeake Bay Collection published by the Maryland Historical Society.

1956–66 Assistant Director and Curator of Maritime History, Peabody Museum of Salem, Massachusetts.

1956–57 Advisor to the Kendall family in planning and organizing the Kendall Whaling Museum; serves as Consultant 1957–66.

1957 *Check List of Paintings, Drawings and Prints at the Kendall Whaling Museum* published by the Kendall Whaling Museum.

1958 Awarded Guggenheim Fellowship for the study of ship portrait painters.

1962 *Shipcarvers of North America* published by Barre Publishing Co.

1963 *The Peabody Museum Collection of Navigating Instruments* published by the Peabody Museum.

Chesapeake Bay Log Canoes and Bugeyes issued in a single volume by Cornell Maritime Press.

1965 *Kendall Whaling Museum Paintings* published by the Kendall Whaling Museum under joint authorship with Dorothy E. R. Brewington.

1966–74 Director, Kendall Whaling Museum, Sharon, Massachusetts.

1968 *The Marine Paintings and Drawings in the Peabody Museum* published under joint authorship. (Revised edition issued 1981.)

1969 *Kendall Whaling Museum Prints* published under joint authorship.

1971 Named to the Board of Governors of the Chesapeake Bay Maritime Museum, St. Michael's, Maryland.

1972 *Shipcarvers of North America* reissued as a Dover paperback.

1974 Named an Overseer of the Bath Maritime Museum, Bath, Maine.

Retires from the Kendall Whaling Museum, 1 July; moves to Mystic, Connecticut as Senior Research Associate at Mystic Seaport Museum.

Dies 8 December, and buried at sea. A tablet to his memory is erected in Parson's Cemetery in Salisbury, Maryland.

Additional Service

Curator of the Marine Room, Bostonian Society, Boston.

Trustee, Salem Athenæum, Salem, Massachusetts.

Trustee, Naval Historical Foundation.

Member, Secretary of the Navy's Commission on Historical Publications.

Member of the American Antiquarian Society, the Bostonian Society, the Maryland Historical Society, the Massachusetts Historical Society, Mystic Seaport Museum, the Society for Nautical Research (London); Honorary Member, the Salem [Massachusetts] Marine Society.

The sperm-whale cut on the cover and title page was first used by M. V. Brewington in his original Priceless Pearl Press version of the Kendall Whaling Museum Guide in 1957, and was used thereafter in several revised editions of the brochure printed for the Museum by The Anthoensen Press.

Composed in Caslon Old Face type
and printed at The Anthoensen Press,
Portland, Maine.

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